

NEW CASINO OPENED.

Many Operettas and Stars Have Made the House Famous.

The Casino, which threw open its doors to the public again last evening, is, to all intents and purposes, an entirely new house. Of the building erected in 1880, and injured by fire last February, there remains nothing except the four outside walls, and even these have been cleaned by the sand process. A force of more than one hundred men have been working at the Casino nearly nine months, a part of the time both night and day. The amount expended on alterations, decorations and renovation has been about \$150,000.

Francis Kimball, who designed the original Casino, is responsible for the new building. By his plan the entire inside work has been torn out. The stage has been lowered to the ground floor and the orchestra seats are on a level with the street. Where was formerly the shop of a dealer in antiques is now a broad lobby of onyx, connecting the auditorium with Broadway. This will be the entrance of the new Casino. The original doors on 39th-st. have been left in service, giving free egress. The original 39th-st. lobby has been turned into a writing room for women, and the café at the corner of Broadway and 39th-st. has been abolished in favor of a smoking room.

The balcony of the Casino is now located where the orchestra floor used to be, and the old balcony has been turned into a gallery. The construction throughout is of steel, making the house fireproof in every respect. The seating capacity has been increased from 1,600 to 2,000, and there are now thirty-six boxes, eighteen on each side of the house. Back of these are broad promenades, such as are often seen in theatres on the Continent.

The scheme of decoration is Moorish and it gives the Shuberts the right to allude to the Casino as the "Gold Theatre." The color scheme is gold and scarlet, laid on thickly. The draperies and upholstery are red. There is an octagonal dome in the ceiling, and a sculptured piece, showing the visit of Harun-al-Rashid to Abu-Hassan, adorns the space over the proscenium arch. Mural decorations and elaborate Moorish stucco work finish the scheme of decoration.

The house is absolutely modern throughout. The appliances used on the stage are of the latest pattern, while the devices for heat and lighting are of the newest invention. A steel curtain and a water curtain separate the stage from the auditorium. All the exits are controlled by a lever in the box office, as well as by the ordinary knobs.

The Casino, while a comparatively new building, is one of the best known places of amusement in the country. It is the only regular theatre which has been devoted exclusively to one kind of entertainment, and its stage has been occupied by a greater number of persons celebrated in comic opera and by a greater number of successful musical works than any other in New-York. It was opened for the first time on October 21, 1882, when the attraction was "The Queen's Lace Handkerchief." The house was conducted by a syndicate called The New-York Casino Company, of which the managing director was Rudolph Aronson. It is an interesting fact that the first performance was announced and postponed four times, just as has been the case with the opening performance of "The Earl and the Girl." The Casino was closed October 28 in order to permit of the completion of the decorations and furnishings, and the public was not again admitted until December 30, when the management resumed the run of "The Queen's Lace Handkerchief." On the night of December 12, 1883, an incendiary made an attempt to burn the building, but was caught and sent to prison.

The second opera produced at the Casino was "The Merry War," done on March 27, 1884. Then in rapid succession followed "Palka," "The Little Duke," "The Beggar Student," "Nell Gwynne," "Prince Methusalem" and "Patience." Madame Judic made her farewell American appearance on the stage of the Casino April 18, 1886, and on May 10, 1887 "Erminie" had its first performance there, with a company which included Jennie Weathersby, Max Freeman, Pauline Hall, Marion Manola, Agnes Folsom, Francis Wilson, Rose Beaudet and W. S. Dahlill. "Nadly," "The Grand Duchess," "The Tyrolean" and "The Fencing Master" were the next performances at the Casino, where at a special matinee, Sunday, December 13, 1892, Sarah Bernhardt appeared at a special benefit performance given for the French Benevolent Society. This was the first, last and only time that the stage of the Casino was ever used for a dramatic performance.

After 1892 operettas destined to become famous followed each other in quick succession at the Casino. Among the number were "Nanon," "The Gondoliers," "Adonis," "The Rake of Syria," "The Princess Nicotine" and "The Hero Worshipers." The house passed into the hands of Canary and Lederer and was opened under their management in September, 1893, when it produced "The Passing Show," "The Merry World," "The Lady Slavey," "In Gay New-York," and other pieces. The Casino also saw the first productions in New-York of "The Little Trooper," "Trial by Jury," "The Wizard of the Nile," "The Telephone Girl," "An American Beauty," "Jack and the Beanstalk," "The Casino Girl," "The Princess Chie," and "The Little Duchess."

The Sire Brothers took possession of the house in 1900 and the Shuberts leased it two years later. Under the Shubert regime were offered "A Chinese Honeymoon," "The Runaways," "Winsome Winnie," "Piff, Paff, Pout," and "Lady Teazle," which was playing there when the house was gutted by fire last February. The financial record of the Casino is held by Anna Held, who drew something over \$2,300 at one Saturday matinee. Lillian Russell once played there to \$2,255, and "Florodora," which ran at the Casino almost a year, played to \$2,200 one night.

Among the well known comedians and singers who have won fame on the stage of the Casino

have been Mathilde Cottrell, Lily Post, Jack Keroulin, Francis Wilson, Maud Hamlet, Digby Bell, Pauline Hall, Marion Manola, Lillian Russell, Marie Tempest, Jefferson De Angeli, Harry McDonough, Annie Myers, Fred Solomon, Maud Tavery, Jerome Sykes, Grace Golden, William Broderick, Henry E. Dixey, Bettina Girard, De Wolf Hopper, Virginia Earle, Adele Ritchie, Madge Lessing, Dan Daffey, Vernon Jarboe, Lucy Daly, Eddie Roy, Delia Fox, Eva Davenport, Frank Daniels and Anna Held. The company now presenting "The Earl and the Girl" includes Eddie Roy, Georgia Caine, Violette Halls, Zelma Rawlston, Nellie McCoy and Victor Morley.

Mr. George Edwards's production of the light opera, "Veronique," under the direction of Klaw & Erlanger, at the Broadway Theatre has proved a success, and predictions are freely flying up and down the Rialto that this piece will make a long run in this city. The verdict of the first night audience has been indorsed at every performance during the week. Ruth Vincent, in the title role; Lawrence Rea, as Count Floristan; John Le Hay, as Coquenard; and Kitty Gordon, as Agatha, have scored personal successes.

Joseph Cawthorn, in "Fritz in Tammany Hall," continues the attraction at the Herald Square Theatre, where he and his comedy are drawing large audiences.

McIntyre and Heath, in Klaw & Erlanger's production of "The Ham Tree," begin their last week at the New-York Theatre to-morrow evening. McIntyre and Heath will be followed on Monday, November 13, by George M. Cohan, in "Little Johnny Jones," his fourth engagement at the New-York Theatre within the year.

Klaw & Erlanger's big Drury Lane spectacle, "The White Cat," which opened at the New-Amsterdam Theatre on Thursday evening, is the most elaborate of the series of Drury Lane spectacles which Klaw & Erlanger have presented in this city during the last four years. The comedy interest is carried by William T. Hodge, William Macart, Edgar Atchison Ely and Herbert Corthell. The leading women are Maude Lambert, Maida Snyder, Edith St. Clair and Harriet Worthington. The Ercole-Ariza troupe of Spanish dancers and troubadours is a novelty in this production.

FRENCH AUTUMN SALON.

Trails and Tendencis Shown at the Paris Exhibition.

Paris, October 22.

The Autumn Salon, now open to the public in the Grand Palais of the Champs Elysees, indicates what the young school of painters is striving for more clearly than is the case with the two "official" art fairs—the Salon of the French Artists and that of the National Society, which takes place in the spring. Most of the artists who exhibit in the Autumn Salon are "revolutionists," but in their third manifestation there is an absence of "anarchy" or eccentricity, and scarcely any of the works would present a discordant note if seen in the classic salon presided over by Tony Robert Fleury or Alfred Roll.

The group of artists who are at the head of the Autumn Salon—Carrière, Rodin, Desvallières and Raffalli—wish to show that the revolutionists of to-day will become the academicians of to-morrow. It is for this reason that they exhibit some thirty works of Manet and sixty-eight paintings and drawings of Ingres. They maintain that Ingres, as compared with David, was as great a revolutionist as was Manet in regard to Bouguereau. Ingres and Manet were in their day essentially combative artists, with their own boldly conceived ideas of form and of beauty, and it is interesting to find them side by side and consecrated as "saints" in the progressive revolutionary Salon d'Autumn.

Another feature of the Autumn Salon is the exhibition of the prints of Outamaro, which indicate the increasing influence of Japan upon French art. The trend of ambition among the painters of the Autumn Salon is not only to produce the models or the subjects, but to present their atmosphere and the surroundings in which they exist; they no longer seek to catch the attitude, but also the movement; they pay less attention to producing the landscape than to fix upon their canvas the play of light and shade during given moments of the day or night.

The Autumn Salon contains 1,635 numbers besides the works of Ingres and Manet. There is a marked tendency to confound picture with decoration. This is especially observed in the works of Jean Edouard Vuillard, a young artist whose pictures impart a new and original note to interior decorative painting. Vuillard is a masterful and daring colorist. His grays, greens, blues and violets are blended or contrasted in a most effective manner, and convey the impression of harmonious tapestry. There is a fascinating decorative panel of Nymphs and Fauns by Desvallières, who is in painting very much what Baudelaire was in poetry. There are other equally fine decorative works by Willette—a Montmartre Venus jumping over a skip-rope composed of a green serpent; by William S. Horton, white peacocks; and by Robert Winthrop Chanler, life-size giraffes eating leaves from tall trees. Raffalli exhibits his once famous portrait of Clemenceau, painted over thirty years ago; Eugene Carrière sends a collection of his well known portraits of Anatole France, Elise Réclus, Mlle. Dufour, Abel Faivre, Rupert Bunny, Guiraud de Sevello and Abel Truchet exhibit exceedingly clever "genre" portraits. Rodin easily carries off the honors in the statuary section with his unfinished groups for his great life work, the "Gates of Hell." Altogether the Autumn Salon is well worth a visit.

C. I. B.

A. E. JOHNSON ACTING SWEDISH CONSUL.

A. E. Johnson, general passenger agent of the Scandinavian-American Line in America, has been appointed acting Swedish consul in New-York.

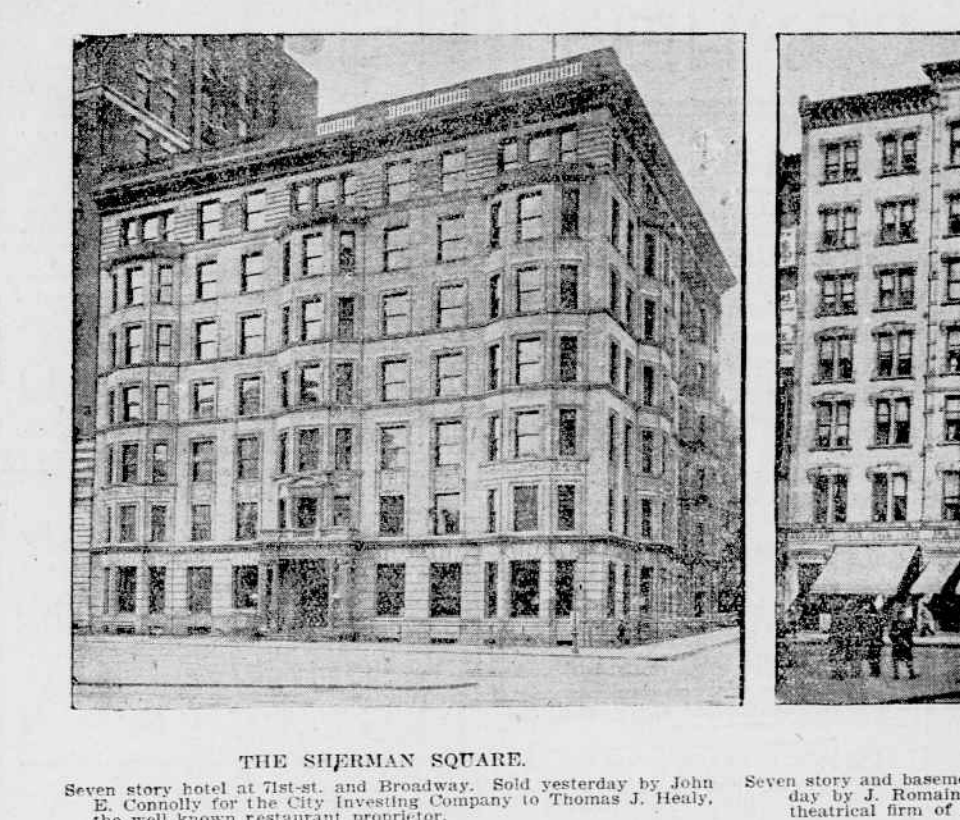
REALTY TRADING WIDESPREAD.

VOLUME OF BUSINESS DONE LAST WEEK UNUSUALLY LARGE FOR THIS TIME OF YEAR.

Little Investors Prominent Factors in the Market—New Owners Found for Many Choice Improved Parcels.

The week prior to that in which Election Day falls is usually lacking either in important or interesting realty transactions. Last week was an exception to the ordinary trend of realty affairs just before the eve of an important municipal election. In truth it was a dazzling exception, for the volume of trading alone was much greater than it was expected to be. There was not the slightest sign in any sphere of the market that the voters of this great city were about to choose a Mayor for a four year term. Yet the vital issues of the campaign mean much to realty progress. The realty men, however, are not asleep to the issues. It is only the widespread realty activity that makes them appear indifferent to all political movements, except that which it is hoped will bring about a repeal of the Mortgage Tax law. It is a fact that if there was no such law mortgage loans could be had at less rates of interest, and cheaper loans would probably result in many new building undertakings.

There was a time—and it was not so very long ago—when the little investor was far from being



THE SHERMAN SQUARE. Seven story hotel at 71st-st. and Broadway. Sold yesterday by John E. Connolly for the City Investing Company to Thomas J. Healy, the well known restaurant proprietor.

prominent in the real estate market. It was the little investors that then occupied the center of the realty field. But with the opening of the subway vast areas of vacant land were brought attractively nearer to City Hall and the number of little investors was largely augmented and became a prominent factor in the market. Greater prominence is yet in store for this quickly growing number of little investors, for week after week long stretches of land in the upper sections of The Bronx are being developed, subdivided and offered at easy terms to persons with small bank accounts. This week the little investor is to be asked to take over at auction the old Buener estate tract, with large frontages in Gun Hill Road and Jerome-ave., which, it is thought, are destined to be in the near future two of the best built up thoroughfares in The Bronx. If the little investor does not grasp this opportunity to become an owner of a Buener estate lot or plot the big investors will buy the property, to resell at a substantial profit, and small investors or builders next spring. That such will be the outcome of the sale is as near a certainty as anything can be in this life. There are scores of persons identified in a small way with the realty market of this city who know that Gun Hill Road is north of the Harlem River. But they could not tell how far north of the Harlem River it is nor whether or not it extends from east to



THE OLD BRUNER HOMESTEAD. It stands on the Jerome-ave. and Gun Hill Road tract. To be sold at auction on Thursday, November 3, by John L. Parish, for the Century Realty Company.

west or from south to north. These persons would find themselves larger factors in the realty market if they would bestir themselves and broaden their knowledge about the streets and avenues north of the Harlem River and about the many blighted and vacant lots to cover the vacant tracts of land there with rows and rows of little dwelling houses or flat houses.

The big investor was especially prominent last week in certain Broadway sections, on the West Side and in the downtown districts.

One of the leading transactions of the week was the purchase by Harry L. Topf through Samuel Goldstick from the City Investing Company of No. 1,389 Broadway, an old four story building, on a lot 21x105x25x118 feet, 84 feet south of 68th-st., and of No. 129 West 67th-st., a five story brick building, on a lot 25x75x5 feet. The two parcels form an "L" shaped plot. Mr. Topf also bought No. 34 West 28th-st., a five story dwelling house, on a lot 25x75x5 feet, between 4th-ave. and Broadway, from Mrs. Bartholomew Ward through E. A. Turner. He will erect a six story loft structure on the 28th-st. site.

Gutwillig Brothers bought No. 212 West 34th-st., a four story dwelling house. They recently purchased No. 202 to 210 West 34th-st. The size of the combined parcels is 108x28x9 feet. It adjoins the proposed arcade of the Pennsylvania tunnel terminal station.

Goodrich Schrag sold to an investor for Laura O. Goodrich, of Seattle, Wash., No. 150 West 31st-st., a five story business building. The structure is on a lot 53x95x9 feet.

Gilsey Brothers leased for a term of years for Madison Grant, as attorney, the four story and basement garage, Nos. 215 and 217 West 48th-st., to the Viqueot Company, which will use the property as a show room, repair shop and garage for the Viqueot gasoline car.

Augustus Appel and Adolph N. Fischel sold for the New-Amsterdam Realty Company No. 33 East 64th-st., a five story flat house, on a lot 24x114 feet, and the five story flat houses Nos. 1,021, 1,023 and 1,025 East 64th-st., each on a lot 25x75 feet, except No. 1,021, which occupies a lot 15x75 feet. About \$200,000 was involved in these deals.

SHEPPARD KNAPP & CO., 6th-ave. and 13th-st., call attention to their display of carpets, rugs, upholstery and lace goods.

ARNHEIM, Broadway and 8th-st., calls attention to his custom tailoring stock on the second floor. There are suits and overcoats of all makes and sizes.

B. ALTMAN & CO., 6th-ave. and 18th-st., call attention to their display of rugs, hangings and bed sets, French laces, velvet tapestry, decorative objects of art, silk dress linings, fur garments, wraps of all styles and full dress shirts.

SHEPPARD KNAPP & CO., 6th-ave. and 13th-st., call attention to their display of carpets, rugs, upholstery and lace goods.

ARNOLD, CONSTABLE & CO., Broadway and

15th-st., The Charles F. Noyes Company has leased for the Charles F. Noyes Company, for the second floor of the new Schieren Building, at Perry and 11th sts., to John Campbell & Co., until May 1, 1915, at an agreed rental of about \$40,000. Also big term leases for the store and basement No. 128 Greenwich-st., for the Ostrander estate, to James Connelley, and the store and basement of No. 25 Frankfort-st., for Abram E. Diaz. Besides these long term leases, the Noyes Company reports the lease of the store and basement No. 128 Greenwich-st., for the Ostrander estate, to James Connelley, and the store and basement of No. 25 Frankfort-st., for Abram E. Diaz. Also the lease of the store and basement No. 128 Greenwich-st., for the Ostrander estate, to James Connelley, and the store and basement of No. 25 Frankfort-st., for Abram E. Diaz. Also the lease of the store and basement No. 128 Greenwich-st., for the Ostrander estate, to James Connelley, and the store and basement of No. 25 Frankfort-st., for Abram E. Diaz.

TO SELL 192 HOME SITES.

T. F. Archer will sell 192 desirable home sites, including eighteen Jamalan-ave. lots, at Election Day, on the premises at Jamalan and Leggett aves., Forest Park West, Borough of Queens. This property has water and gas mains, trolley roads and is within five minutes' walk of elevated station. This is the largest tract of land ever placed on sale at auction in greater New-York.

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BRONX LAND AUCTION.

Tract To Be Sold Offers Opportunity to Investors.

A tract of land, comprising 170 lots, is to be sold at auction at noon on Thursday, November 9, at the Exchange, at Broadway and 14th-ave., by the firm of Parish, Fisher, Mooney & Co. It is one of the most attractive

Heilner & Wolf sold the plot of four lots on the south side of 122nd-st., 100 feet west of Amsterdam-ave., which will be improved with two six story apartment houses.

William H. Appleton & Co. (Incorporated) and Arthur S. Cox & Co. sold for Barbara J. Jordan No. 1,387 Lexington-ave., a single rooming house, with four stories and basement, on a lot 25x75 feet. The buyers gave in part payment eight lots at Hasbrouck Heights, N. J.

A. Meyer & Co. sold for the Germania Realty and Mortgage Company the plot, 100x100 feet, at the southwest corner of 158th-st. and 8th-ave. The buyer will improve the property.

The Charles F. Noyes Company resold to an investor Nos. 118 and 120 Maiden Lane, on a lot 25x75 feet, an "L" shaped plot surrounding a parcel at the southeast corner of Maiden Lane and Pearl-st.

The property has a frontage of about 40 feet in Maiden Lane and about 25 feet in Pearl-st. The buildings are five story structures, entirely leased. The sellers purchased the property through the same brokers last spring. They were holding the property at about \$100,000.

The four story building on a lot 20x112 feet, No. 115 Maiden Lane, adjoining the parcel bought by an investor, was purchased in the week by Daniel P. Freedman from the Thompson estate through the Bankers' Realty and Mortgage Company.

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